

AN ORDINANCE

Hand Shook

06-O-1567

BY COUNCILMEMBER HOWARD SHOOK

AUTHORIZING THE INSTALLATION OF PUBLIC ART AT 351 PEACHTREE HILLS AVE. NE, ATLANTA, GA 30305, AS PURSUANT TO SECTION 16-28.025 OF THE CITY OF ATLANTA LAND DEVELOPMENT CODE; AND FOR OTHER PURPOSES.

WHEREAS, the Mayor and the City Council of the City of Atlanta are committed to maintaining an attractive city for residents and visitors through the regulation of signs; and

WHEREAS, the City Council of the City of Atlanta must adopt and the Mayor must approve Public Art under Section 16-28.025; and

WHEREAS, the owner has obtained the appropriate preliminary certification from the Director of the Bureau of Traffic and Transportation, affirming the work will not constitute a traffic hazard or undue and dangerous distraction to motorists or pedestrians; and

WHEREAS, the owner has obtained the appropriate preliminary certification from the Executive Director of the Urban Design Commission, establishing the work does not contain nor is intended to convey a commercial message primarily, provided that the name of a sponsor may be displayed on an adjacent plaque or similar display that is no more than two (2) square feet in area; and

WHEREAS, the owner has obtained the appropriate preliminary certification from the Director of Cultural Affairs, which affirms that the work is not inconsistent with City of Atlanta's Public Art Program; and

WHEREAS, the owner needs approval for Public Art at the site of 351 Peachtree Hills Ave. NE, Atlanta, GA 30325; and

WHEREAS, the Council finds that the value to the general public in viewing the work is not outweighed by any existing negative public interests related to aesthetics, additional sign clutter, or the public safety.

NOW, THEREFORE BE IT ORDAINED BY THE COUNCIL OF THE CITY OF ATLANTA, GEORGIA, as follows:

Section 1: That this ordinance shall authorize the relocation of the artwork called "South Music" currently on display at the Marriott Marquis in downtown Atlanta to the parking lot of the Atlanta Decorative Arts Center (ADAC) at 351 Peachtree Hills Avenue, NE, Atlanta, GA 30025, pursuant to the Section 16-28.025 of the Land Development Code.

Section 2: That all necessary certifications or approvals from the relevant departments or commissions including but not limited to the Director of the Bureau of Traffic and Transportation, Executive Director of the Urban Design Commission, and the Director of the Bureau of Cultural Affairs will be obtained before the moving or erection of the art work known as “South Music” at 351 Peachtree Hills Avenue, NE; as shown in “Attachment A”.

Section 3: That all ordinances or parts of ordinances in conflict herewith are hereby waived to the extent of the conflict for this ordinance only.



Via Courier

June 27, 2006

The Honorable Howard Shook
Councilmember, District 7
Atlanta City Council
55 Trinity Avenue, S.W.
Atlanta, Georgia 30335

Re: Council Resolution for an Ordinance for Sculpture Relocation from the Marriott Marquis Hotel to the Atlanta Decorative Arts Center (ADAC)

Dear Howard:

Pursuant to my earlier email, I am enclosing the following documentation as it relates to the above referenced subject.

- Signed copies of the Certification for the Installation of Public Art Pursuant to Chapter 28A (two (2) pages)
- Copy of an email between Eddie Granderson, Office of Cultural Affairs, and Warren Snipes, Portman Holdings (two (2) pages)
- Photo of Artwork (one (1) page)
- Site Plan for relocation of Sculpture from Marriott Marquis Hotel to ADAC (one (1) page)
- Résumé of the artist, Angel Orensanz (five (5) pages)
- "South Music" (one (1) page)
- Al Orensanz in Atlanta, photographs (four (4) pages)

We respectfully request an Ordinance to Authorize the Installation of Public Art at 351 Peachtree Hills Avenue, N.E., Atlanta, Georgia, 30305.

Thank you for your time and assistance.

Best regards,

Mysty D. McLelland
Vice President and General Manager
Atlanta Decorative Arts Center

MDM:lk

cc letter only: Mr. Eddie Granderson, Office of Cultural Affairs
Mr. Warren Snipes, Portman Holdings

Enclosures listed above

ATLANTA DECORATIVE ARTS CENTER

351 PEACHTREE HILLS AVENUE NE
ATLANTA, GEORGIA / 30305
P 404.231.1720 / F 404.239.9109
WWW.ADACDESIGNCENTER.COM

LEASING AND MANAGEMENT OFFICE

349 PEACHTREE HILLS AVENUE NE / SUITE A5
ATLANTA, GEORGIA / 30305
P 404.231.1720 / F 404.239.9109
WWW.ADACDESIGNCENTER.COM

**CERTIFICATION FOR THE INSTALLATION OF PUBLIC ART PURSUANT
TO CHAPTER 28A, THE SIGN ORDINANCE
OF THE CITY OF ATLANTA 1982 ZONING CODE**

NAME OF SPONSOR Warren Snipes, Portman Holdings, LLC
ADDRESS 303 Peachtree St, Suite 4600, Atlanta, GA 30308
TELEPHONE NUMBER 41614-5140 FAX NUMBER 41614-5400 EMAIL wsnipes@portmanholdings.cc

NAME OF ARTWORK South Music
MEDIUM OF ARTWORK Painted steel sculpture
DIMENSIONS 64'high, 6'4"diameter (2); 54'high, 5'3"diameter (2); 46'high, 4'2"diameter (2)
PROPOSED LOCATION Parking lot of Atlanta Decorative Arts Center (ADAC)
NAME OF ARTIST Angel Orensanz

ATTACHMENTS

- ☒ DRAWING OR PHOTO OF WORK
☒ DRAWING OR REPRESENTATION OF WORK IN CONTEXT TO ITS LOCATION
☒ ARTIST'S RESUME
☒ ARTIST STATEMENT REGARDING WORK

1. DIRECTOR OF THE BUREAU OF TRAFFIC AND TRANSPORTATION (OR DESIGNEE)

CONTACT PERSON: PAULY ONYIMBA LORN WHITAKER, CHIEF TRAFFIC ENGINEER
TELEPHONE & ADDRESS: (404) 330-6501, SUITE 4900, 55 TRINITY AVE., SW

THE BUREAU OF TRAFFIC AND TRANSPORTATION HEREBY CERTIFIES THAT THIS APPLICATION MEETS THE CRITERIA APPLICABLE TO THIS BUREAU SPECIFIED IN SECTION 16-28A.007(q) OF THE SIGN ORDINANCE OF THE CITY OF ATLANTA.

6/26/2006
DATE


SIGNATURE

2. EXECUTIVE DIRECTOR OF THE URBAN DESIGN COMMISSION (OR DESIGNEE)

CONTACT PERSON: KAREN HUEBNER OR SUSAN GWINNER
TELEPHONE & ADDRESS: (404) 330-6200, SUITE 3400, 55 TRINITY AVE., SW

THE URBAN DESIGN COMMISSION HEREBY CERTIFIES THAT THIS APPLICATION MEETS THE CRITERIA APPLICABLE TO THIS COMMISSION SPECIFIED IN SECTION 16-28A.007(q) OF THE SIGN ORDINANCE OF THE CITY OF ATLANTA.

DATE

SIGNATURE

3. DIRECTOR OF THE BUREAU OF CULTURAL AFFAIRS (OR DESIGNEE)

CONTACT PERSON: EDDIE GRANDERSON
TELEPHONE & ADDRESS: (404) 817-6819, 5TH FLOOR, CITY HALL EAST, 675 PONCE DE LEON AVE., NE

THE BUREAU OF CULTURAL AFFAIRS HEREBY CERTIFIES THAT THIS APPLICATION MEETS THE CRITERIA APPLICABLE TO THIS BUREAU SPECIFIED IN SECTION 16-28A.007(q) OF THE SIGN ORDINANCE OF THE CITY OF ATLANTA.

DATE

SIGNATURE

ALTHOUGH IT IS NOT REQUIRED BY ORDINANCE, IT IS RECOMMENDED THAT YOU MAKE A PRESENTATION TO THE NEIGHBORHOOD PLANNING UNIT (NPU) IN WHICH THE PUBLIC ART WILL BE LOCATED. IN ORDER TO BE PLACED ON THE NEXT NPU AGENDA, PLEASE CONTACT THE NPU COORDINATOR IN BUREAU OF PLANNING, (404) 330-6145, SUITE 3050, 55 TRINITY AVE., SW, ATLANTA, GA 30335.

IN ADDITION TO THESE CERTIFICATIONS, THE ATLANTA SIGN ORDINANCE ALSO REQUIRES THAT AN ORDINANCE APPROVING THIS PUBLIC ART APPLICATION BE PASSED BY THE ATLANTA CITY COUNCIL. WE WOULD RECOMMEND THAT YOU CONTACT THE COUNCIL MEMBER FOR THE DISTRICT IN WHICH THE PUBLIC ART WILL BE LOCATED TO REQUEST THE SUPPORT OF THAT COUNCIL MEMBER AND ASSISTANCE IN SUBMITTING THE NECESSARY LEGISLATION FOR FINAL COUNCIL ACTION.

**CERTIFICATION FOR THE INSTALLATION OF PUBLIC ART PURSUANT
TO CHAPTER 28A, THE SIGN ORDINANCE
OF THE CITY OF ATLANTA 1982 ZONING CODE**

NAME OF SPONSOR Warren Snipes, Portman Holdings, LLC
ADDRESS 303 Peachtree St, Suite 4600, Atlanta, GA 30308
TELEPHONE NUMBER 404-614-5140 FAX NUMBER 404-614-5400 EMAIL wsnipes@portmanholdings.com

NAME OF ARTWORK South Music
MEDIUM OF ARTWORK Painted steel sculpture
DIMENSIONS 64'high, 6'4"diameter (2); 54'high, 5'3"diameter (2); 46'high, 4'2"diameter (2)
PROPOSED LOCATION Parking lot of Atlanta Decorative Arts Center (ADAC)
NAME OF ARTIST Angel Orensanz

ATTACHMENTS

- ☒ DRAWING OR PHOTO OF WORK
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☒ ARTIST'S RESUME
☒ ARTIST STATEMENT REGARDING WORK

1. DIRECTOR OF THE BUREAU OF TRAFFIC AND TRANSPORTATION (OR DESIGNEE)
CONTACT PERSON: PAULY ONYIRIMBA *Small red stamp: RECEIVED*
TELEPHONE & ADDRESS: (404) 330-6501, SUITE 4900, 55 TRINITY AVE., SW

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DATE

SIGNATURE

2. EXECUTIVE DIRECTOR OF THE URBAN DESIGN COMMISSION (OR DESIGNEE)
CONTACT PERSON: KAREN HUEBNER OR SUSAN GWINNER
TELEPHONE & ADDRESS: (404) 330-6200, SUITE 3400, 55 TRINITY AVE., SW

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6/21/06
DATE

K. Huebner
SIGNATURE

3. DIRECTOR OF THE BUREAU OF CULTURAL AFFAIRS (OR DESIGNEE)
CONTACT PERSON: EDDIE GRANDERSON
TELEPHONE & ADDRESS: (404) 817-6819, 5TH FLOOR, CITY HALL EAST, 675 PONCE DE LEON AVE., NE

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6/20/06
DATE

Camille K. Lane
SIGNATURE

ALTHOUGH IT IS NOT REQUIRED BY ORDINANCE, IT IS RECOMMENDED THAT YOU MAKE A PRESENTATION TO THE NEIGHBORHOOD PLANNING UNIT (NPU) IN WHICH THE PUBLIC ART WILL BE LOCATED. IN ORDER TO BE PLACED ON THE NEXT NPU AGENDA, PLEASE CONTACT THE NPU COORDINATOR IN BUREAU OF PLANNING, (404) 330-6145, SUITE 3050, 55 TRINITY AVE., SW, ATLANTA, GA 30335.

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McLelland, Mysty

From: Eddie Granderson [EGranderson@AtlantaGa.Gov]
Sent: Monday, June 26, 2006 4:33 PM
To: Snipes, Warren
Cc: McLelland, Mysty; Streetman, Ali; Bradfield, Bill
Subject: RE: Sculpture relocation from the Marriot Marquis to the Atlanta Decorative Arts Center (ADAC)

Warren,
I did locate the application and attached the additional information to it and will have it delivered to your office tomorrow. Sorry for the confusion.

Eddie M. Granderson
Public Art Program Manager
City of Atlanta
Office of Cultural Affairs
404 817-6819
fax 853-7201

A Great City Deserves Great Public Art

From: Froelich, Uliana [mailto:ufroelich@portmanholdings.com] **On Behalf Of** Snipes, Warren
Sent: Monday, June 26, 2006 4:26 PM
To: Eddie Granderson
Cc: MMCllelland@adacdesigncenter.com; Streetman, Ali; Bradfield, Bill
Subject: Sculpture relocation from the Marriot Marquis to the Atlanta Decorative Arts Center (ADAC)

Eddie,

After our meeting today with Mr. Whittaker at the Bureau of Traffic and Transportation, our application was signed off and was delivered to your office. With this last signature, it is my understanding that all the sign-offs for the Certificate for the Installation of Public Art Pursuant to Chapter 28A have been obtained.

We are now contacting Mr. Howard Shook, Council Member of District 7, to request a Council Resolution for an Ordinance.

We would like to thank you again for your help throughout this entire application process.

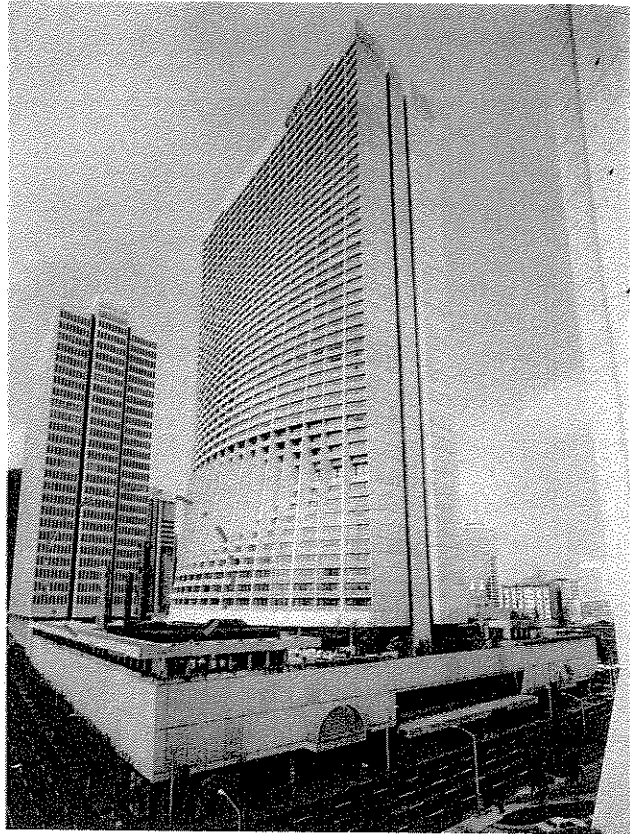
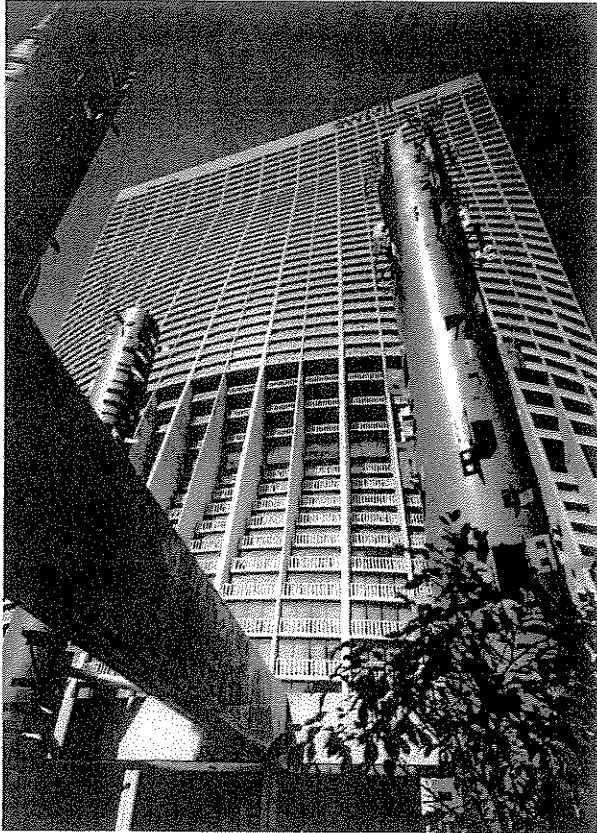
Best Regards,

6/27/2006

Warren Snipes

Ph: 404-614-5140

Attachment: Photo of Work



The artwork shown above ("South Music") has been on public display in Downtown Atlanta at the Marriott Marquis for more than 20 years. Due to renovations at the Marriott Marquis, it is being relocated to the parking lot of the Atlanta Decorative Arts Center (ADAC).

South Music consists of 6 painted steel sculpture columns, as follows:

- 2 Red Columns; 1 measures 64'-0" high, 6'-4" diameter; the other is 46'-0" high, 4'-2" diameter
- 2 Yellow Columns; 1 measures 54'-0" high, 5'-3" diameter; the other is 64'-0" high, 6'-4" diameter
- 2 Blue Columns; 1 measures 46'-0" high, 4'-2" diameter; the other is 54'-0" high, 5'-3" diameter

ANGEL ORENSANZ

Born in Larué, Aragón, Spain.

1959

Studies at the Escuela Superior de Bellas Artes de San Jorge in Barcelona. MA in Art History.

1961

Sculptures based on the opera Atlántida, at the Gran Teatro del Liceo, Barcelona

1965

Studies at the École des Beaux Arts in Paris

1966

Salon de Mai (medal), Paris. Biennale de Paris.

1967

Everitue Award of Sculpture, Paris.

1968

International Exhibition of Sculpture, Barcelona.

1969

Sculptures in glass and enamel, London.

1970

III Exposición Internacional del pequeño Bronce, Madrid.

1972

Sculpture installed in Plaza Joanich, Barcelona.
Exhibition Metro Saint Augustin, Paris.

1973

"Environmental Sculpture", installation of 215 steel, wood and fiber pieces in Holland Park, London, organized by the Greater London Council.

Sculptural environmental in Sarriá, Barcelona.

Exhibitions in Barcelona and New York.

British film documentary on his works shown at MOMA, New York.

Aluminum sculptures installed at the France -Barcelona international motorway.

Two monumental steel sculptures installed at Barcelona International Airport.

1975

Iron environment piece, Madrid.

Sculpture installed at the Universidad Autonoma de Barcelona. Film documentary on his work at Venice Biennale. Exhibition in Paris.

Bienal de Sao Paulo, Brazil. Exhibitions in Barcelona, Madrid and New York. Film documentary.

1976

Inauguration of Museo Angel Orensanz y Artes de Serrablo, Sabiñánigo (Spain). Sculpture "Iron Screen", Zaragoza. Film lecture at Alternative Center for International Arts, New York.

1979

Film lectures at Rice University, Houston; California State University, UCLA, Santa Barbara, and Universidad Iberoamericana, Mexico City.

Environment, Martin Gelber collection, Bel Air, Los Angeles. Film lectures at Pacific Design Center, Los Angeles and at the Central School of Design, London.

Warspell, Sculpture installation and performance art at Central Park, New York. Madrid International Airport. "Steel Forest", Zaragoza. Exhibitions in Boston and Los Angeles.

Exhibitions in New York, Paris and Zaragoza. Restrospective video screening at Downtown TV Center, New York.

Exhibition at the Vejle Museum, Vejle, Denmark. "Furrow Sculpture", landscape art over a six acre tract in Pyrenees mountains, Spain.

"May Pole" and "Spirit of the Valley", landscape sculpture installations in Sallent de Gállego, Spain. "Sun Screen", a permanent installation of one thousand fiber pieces and steel cables, Sea Island, Georgia. Exhibitions in New York and Zaragoza, Spain.

"Spirit of the Village", temporary installation at Sixth Avenue and Bleecker St., NY. III International Orensanz Sculpture Award, Serrablo Spain.

Exhibitions at Neue Berliner Galerie in Altem Museum, Berlin; France: Musee de Luxembourg, Paris; Lyon and Marseilles.

1988

Inauguration of the Angel Orensanz Foundation, Center for the Arts, Norfolk St. New York; Exhibitions in Amsterdam, Utrecht, Saint Nazaire-Paris, St. Germain en Laye-Toulouse, Lisbon, Casablanca and Morocco.

"Sunrise", Sculpture in steel and performance art at Bunka Gakuin University, Tokyo. 1990-1998 "Musicalia", a one year environmental exhibition in Ropongi Park, Tokyo.

Retrospective at Tallin Arts Center, Tallin (Estonia) organized by the Ministry of

Culture of Estonia. Exhibitions in Panevezys (Lithuania). and Red Square Moscow.

Exhibition at the Metropolitan Museum of Art, Tokyo. Installation, Miasaky Airport, Japan. "Wall Sculpture", Barcelona International Airport. "Banderillas del Guadalquivir" an open air installation in Sapporo (Japan), New York and Seville (Spain).

Exhibitions: Sculptor's Society of Canada, Toronto; Wroclaw Academy of Fine Arts, Wroclaw, Poland; retrospective exhibition at Charles Luckman Gallery, California State University, Los Angeles, and at Centro Cultural Recoleta, Buenos Aires, (Argentina).

1998

Retrospective exhibitions in Rome (Ca d'Oro Gallery) and Dusseldorf (Blau Art Gallery). "The Shattered Tent", a traveling installation in Strasbourg, Geneva, Brussels and the UN building, New York, to protest the war in Kosovo. The Peace Bus, Florence; Citta de Firenze Award at the II Biennale de Arte Contemporanea, Florence.

2000

"Una Foresta", bronze exhibition at Sant'Ivo alla Sapienza, Rome, organized by the Ministry for Cultural Affairs of Italy. Residency at the Jewish Museum in Rendsburg, Kiel, Germany; A 60 steel and wood sculpture installation in Montreal (Canada); sculpture commemorative of Luis Bunuel Calanda, Spain). Wendezeiten, (November 2000 to April 2001) an exhibition of eight international sculptors in Bendorf, Austria.

2001

Sculpture commemorative of surrealist filmmaker Luis Bunuel for Calanda (Teruel), shown in Madrid and Paris.

Scavare il futuro, installation in Caserta, Naples (Italy).

Wendezeiten I and II (Bendorf (Austria), an exhibition with Eduardo Chillida, Bernard Venet, Urs Jaeggi and other international sculptors (November 2000 to September 2001).

Official participation at the Biennale of Venice with a large canvas within the Markers Project of The Artists' Museum Tel Aviv; and with an installation at the Arsenale (June to November 2001).

Exhibition in Beirut.

January: "Il progetto Miglio", Caserta (Naples). Work in progress within the symposium "Scavare il futuro".

February: Luis Bunuel, steel sculpture, 3 meters high, Parque de las Naciones (Madrid).

March: Wendezeiten. 75 steel pieces, Bendorf/Vienna (Austria).

June: Disegni/Drawings, 1990-2000. Retrospective of drawings at the Galleria d'Arte Contemporanea. Palazzo Ducale de Pavullo (Modena). Ninety works on paper. Touring exhibition through Italy.

July: 49th Biennale of Venice with project Markers (Via Garibaldi) and Chesed Rock.

The Tate Gallery of London acquires books on Orensanz.

June through November. "Peace Walk" in front of Senso-ji temple , in central Tokyo.

August: Drawings of Orensanz are purchased by the Biblioteca Nacional de Espana (Madrid) for the collection of masters of drawing and prints.

September: Books on Orensanz are acquired by the Library of Congress, Washington, D.C. and several museums in the USA

Orensanz carries a sculpture intervention in New York's Fifth Avenue as a reflection on the attacks on the WTC. October.

Sculpture intervention in Berlin under the Brandenburg Gate.

Sculpture pieces for the national TV program Life 360.

November: Video and digital images projects in Paris.

December: 3rd. Biennale of Florence. Special section on Orensanz's photography and video.

2002

Dessegni/Drawings", Accademia delle Belli Arti, Reggio Calabria, February 14 - May 1st. "Angel Orensanz: Italian Installations and Interventions", March 5 - April 17 at the Angel Orensanz Foundation, New York, curated by Thomas McEvelly. The City of New York makes April 10 "Angel Orensanz Day". "Sculpture-City textures in Venice, Berlin, Florence", April 27 May 27 at Kultur Im Spannwerk, Berlin." Power Post", June, Kassel (Germany); Intervention at Ground Zero, New York; One Man Show at Galerie Souflot, Paris (October 1st- 30); Invited to the 1st Austria, Biennale, September 1 - 6; October 7 through November 30, "Sculpture Signs/Skulptur Anzeichen" at Kunstfabrik, Dusseldorf.

2003

"Burning Universe", a six month retrospective at Palazzo Malipiero, concurrent with the 40th Biennale of Venice, visited by over 70,000 people. Participates in OPEN International exhibition of sculpture and installation in Lido-Venice with his work "Bunuel". Performance/Installation in St. Petersburg , Russia, invited by the Presidential Committee of the 300 years of the founding of the city.

2004

Filming of video series "In Nasa's Lab" . Participates in ARCO (Madrid). Filmig of the series "European Diaries" in Brussels. Group show at Remy Toledo Gallery, New York. Retrospective at Bugno Gallery Venice., "Angel Orensanz: Recent Video Works", premiere at the Pioneer Theater, New York.

PUBLICATIONS:

Angel Orensanz. "Disegni: 1991-2000. Galleria d'Arte Contemporanea de Pavullo., 66 paginas; ilustraciones a color, introduccion de John T. Spike. Junio 2001.

Angel Orensanz. Cahiers d' Art International Monographs, n. 10. 168 paginas. Textos de Derek Bentley. Ilustraciones a color. Roma, Septiembre 2001.

Spheroid Memories, a 25" video documentary of two years on the sites and times of Orensanz interventions around the world. Produced by NY Film and Video.

Angel Orensanz. Orbiting Sphere. A visual diary of Orensanz. Produced by Casper Stracke. 15".

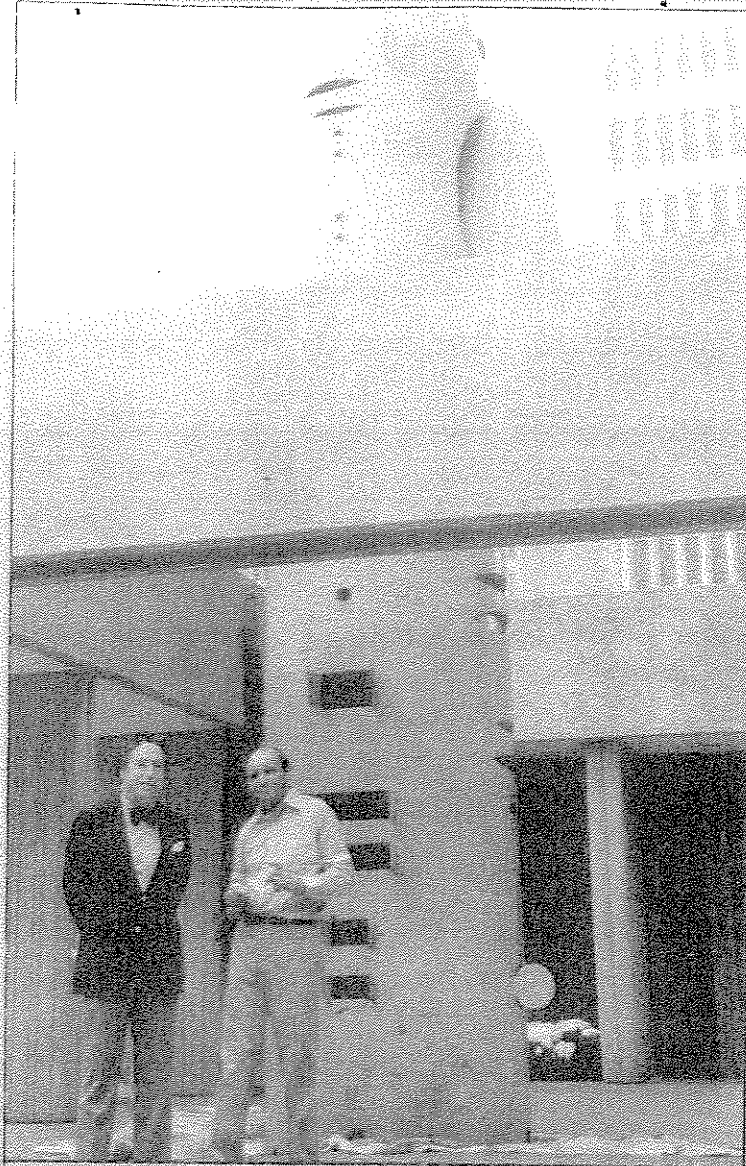
South Music

The following is a synopsis of statements by various art writers and critics about the double-group of sculptures pieces created by Angel Orensanz, called "South Music".

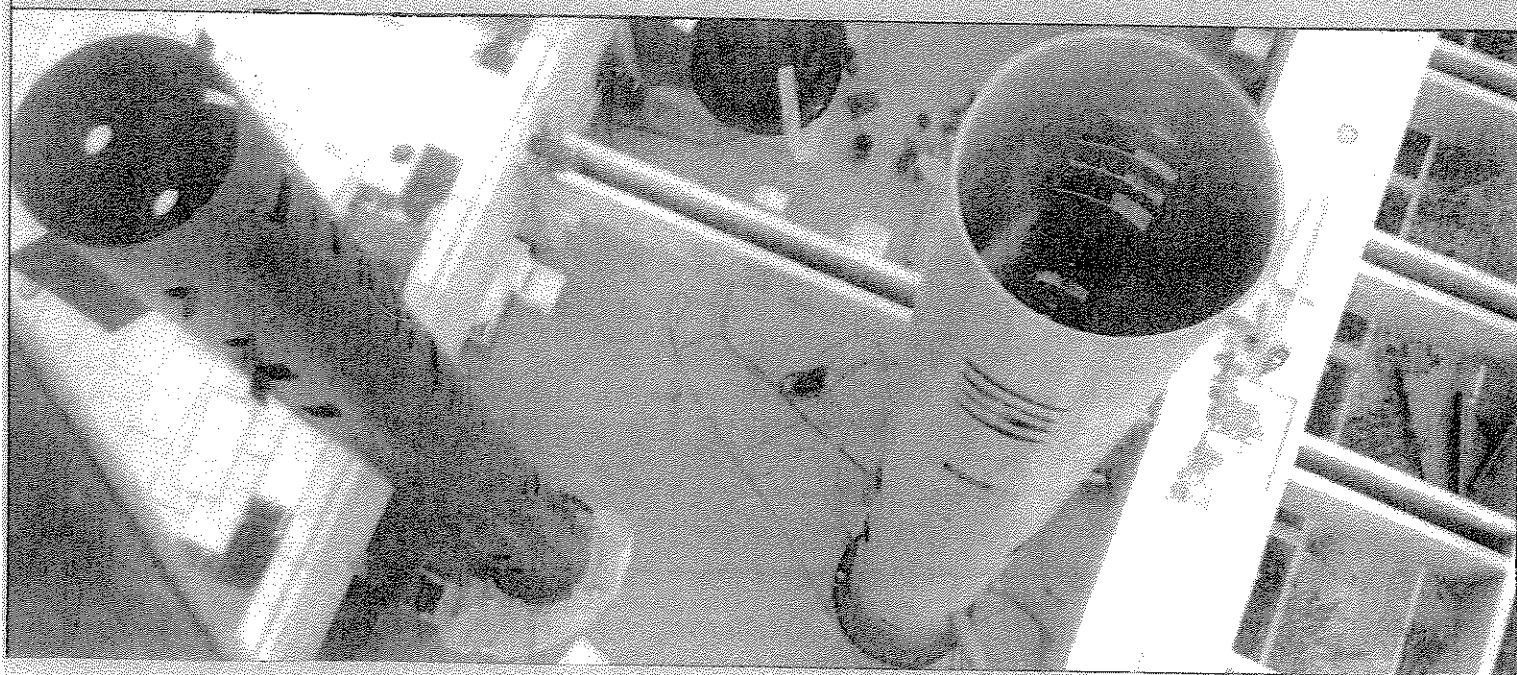
Music and tree have provided Orensanz with a basic structural theme. The sculptor drew those conceptual images from the enveloping presence of the woodland throughout Georgia. Orensanz has tried to replicate some of the tree's basic, paradigmatic features such as its verticality, lightness and organicity. The sense of musicality is achieved through the use of shapes of traditional musical instruments, reminiscent of a communal past. Pierre Restany, the prominent French art critic, noted recently: "The tree-totem sculptures of Orensanz forcefully establish their identity in the landscape. They root themselves into the soil and occupy it as a conquered realm. This conquest is the sign of man's victory as well as of the precariousness of that conquest."

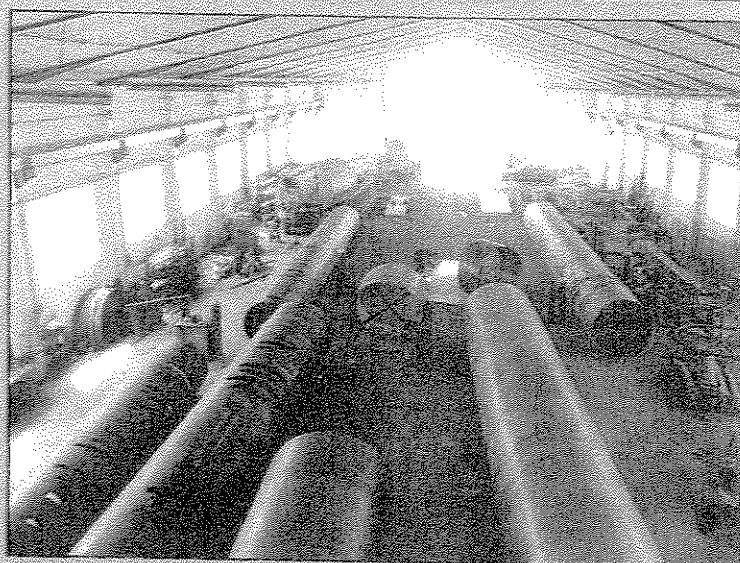
The work was formulated in its initial stages in the fall of 1983 and was brought to its final design in the summer of 1984. The actual fabrication of the pieces was carried out during the winter and spring of 1985. Their approximate weight is 27 tons, and they range between 64 and 46 feet high.

Color, lighting and orientation have been approached as integral dimensions of this environmental work. Elements that James Johnson Sweeney, the American art writer, pointed out as major contributions in general of Orensanz's sculpture have been brought here to a happy fulfillment: "Light, color, space, rhythmic variety; these are elements that make the poetry of Orensanz's sculpture. They give a link with the landscape and at the same time the meaning of a totemic conception of landscape".



AL ORENSANZ IN ATLANTA





Iron Cover - The artist and the architect are working on the installation. A general view of the Harris Street group, South side. An
 view of the Harris Street group, North side.
Central Pages - A close-up view of the Harris Street group, South side. A close-up view of the Harris Street group, North side.
Back Cover - A close-up view of the Harris Street group, South side. A close-up view of the Harris Street group, North side.

Al Orensanz
 207 East 7th Street, New York, NY 10009. Tel. (212) 253.7749

